Triptych

Office of Arts + Cultural Programming

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Heidi Latsky Dance

Triptych

PROGRAM

Dance for Film on Location at Montclair State University, produced by the Office of Arts & Cultural Programming, presents:

Soliloquy (World Premiere!)

Director/Choreographer: Heidi Latsky
Director of Photography: Zac Hallberg
Film and Sound Editor: Marilyn Ernst
Program Editor: Manny Igrejas
Press: Manny Igrejas PR
Production/Associate: Susan R. Case
Program Assistant: Jennifer Blumenthal
Graphics: Patrick Flory/thedesign.com
Library: Manny Igrejas PR

Soliloquy is dedicated to the memory and artistry of Lisa Bufano (October 20, 1972–October 3, 2013).

Dance for Film on Location at Montclair State University is funded by The Andrew W. Mellon Foundation.

Duration: 70 minutes, no intermission.

In consideration of both audience and performers, please turn off all electronic devices. The taking of photographs or videos and the use of recording equipment are not permitted. No food or drink is permitted in the theater.

Still image from Soliloquy

Performers

Xi.me.na Borges
Robert Simpson, Alexandria Wailes
Evan Ruggiero, Robert Simpson, Alexandria Wailes

Musicians

Robert Wierzel, Saki Masuda

Dance for Film on Location at Montclair State University is developed in residence at the Alexander Kasser Theater at Montclair State University.

This program is supported in part by public funds from the New York City Department of Cultural Affairs in partnership with the City Council and the Koussevitzky Foundation for Dance.

Developed in residence at the Alexander Kasser Theater at Montclair State University.

The 2014/15 season is made possible in part by funds from:

The New Jersey State Council on the Arts/Department of State
The Andrew W. Mellon Foundation
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Heidi Latsky Dance

Triptych

April 16–19, 2015

Alexander Kasser Theater

Montclair State University
Dance for Film on Location at Montclair State University is a project developed and produced by the Office of Arts & Facilities, Montclair State University. It is a project developed and produced by the Office of Arts & Facilities, Montclair State University. It was conceived and directed by Heidi Latsky, the founder of Dance for Film, and the films were choreographed by a diverse group of dance artists. The first film, "The Edge," was choreographed by Heidi Latsky and featured in the 2015 New York Times Dance by Film Festival. The second film, "The Next Step," was choreographed by Nora Chipaumire and was screened at the 2016 New York Times Dance by Film Festival. The third film, "The Final Step," was choreographed by Doug Elkins and was screened at the 2017 New York Times Dance by Film Festival. The fourth film, "The Final Step 2," was choreographed by Bebe Miller and was screened at the 2018 New York Times Dance by Film Festival. The fifth film, "The Final Step 3," was choreographed by Doug Elkins and was screened at the 2019 New York Times Dance by Film Festival. The sixth film, "The Final Step 4," was choreographed by Bebe Miller and was screened at the 2020 New York Times Dance by Film Festival. The seventh film, "The Final Step 5," was choreographed by Doug Elkins and was screened at the 2021 New York Times Dance by Film Festival. The eighth film, "The Final Step 6," was choreographed by Bebe Miller and was screened at the 2022 New York Times Dance by Film Festival.

About the Artists

Heidi Latsky (Director/Choreographer/Performer) received her BFA in Dance from Montclair State University (1987–1995). In 1996, she created her own company, Heidi Latsky Dance. In 2013, she was awarded the National Endowment for the Arts Fellowship for Choreography. Since then, she has received numerous awards and recognition, including the 2018 Bessie Award for Outstanding Achievement in Choreography. She is a member of the New York City Dance Agenda (NYDA) and has been involved in numerous community-based projects that focus on the intersection of dance and social justice. Latsky is a frequent speaker and performer at conferences and workshops around the world, and she has received numerous awards and nominations for her contributions to the field of dance.

Melany Erns (Film and Sound Editor) has worked on a number of dance films throughout her career, including "The Final Step," "The Final Step 2," and "The Final Step 3." She has also worked on several dance documentaries, including "Dance for Film," "The Edge," and "The Next Step." Erns has received numerous awards and recognition for her work, including the 2018 Bessie Award for Outstanding Achievement in Editing.

Sollogay Production

Key Grip: DigiCopter Grip; Mark Chapman, Will Hamlin
Pre-production Assistant: Nicholas Kraus
Key Production Assistants: Gina Barabaga (First Unit); Alyce Godfrey (Second Unit)
Production Manager: Scott Peret
Production Designer: Fredric Perl
Production Manager: First Assistant Director
Ishmael Muhammad
Second Assistant Director (1st Unit); Yusnana Bakr
Production Manager (Unit Assistant Director)
Stewart M. Schulman
Set Decorator: Dina Storen (Supervisor); J. Ryan Graves
Art Director: Anne Kathleen Little
First Assistant Camera: Andy Forthofer
Second Assistant Camera: Chris esteem
Kong Horgan
Digital Imaging Technician: Murad Peret
Gy viewWillAppear (1st Unit); Emilia Saubia (2nd Unit)
Elastic Bass Acharya

The director would like to gratefully acknowledge the creative contributions of Stewart M. Schulman, Melany Erns, Mary John Frank, and Charlotte Henry Jones and the following producers and contributors: Michael Peret, Ho T. Chung, Mykelyn, Anthony Deok, her cast, crew, and collaborators. Thanks also to Stewart’s Minna T. Natzke, N. Klein, Dean Daniel, Gursh Kale, and Maria Spanke.

Dance for Film

Project Coordinator: Omenique Aikowen
Faculty Advisor: Neil Baldwin (Creative Research Center), David H. Sanders (School of Communication and Media), Katherine S. Cohen (Department of Design for Stage and Screen)
Legal Counsel: Cowan, DeBrets, Abrams & Shippe LLP
Film Consultant Dance Films Association
Creative Advisor: Maru Raji
Campus Promotions Assistant: Caitlin Knowles

Thanks to the following for their in-kind contributions during filming: Whole Foods, Royal Bar & Grill, Manhattan Bar & Grill, 12th Street Bar & Grill, Greenbush Brewing, Fricos, Austin’s, The Jungle, Nandos, Williams-Sonoma, Garden of Eden, Falafel, Little Miss Daisy Baker, Kings Food Market, Mr. Dino’s, Nella Bella’s Caffe Ristorante, Sapori Ristorante Italiano, Dunker Donuts, Panificio Supermarket, Jackie’s Grillette, The Utopian Bar.

Robert Wierzel (Lighting Design, Solo Countourz, NYU Tisch) has worked with artists from diverse disciplines and backgrounds in theater, dance, contemporary music, opera, and museums on stages throughout the country and abroad. Wierzel has had a long collaboration (28 years) with director Bill T. Jones and the Bill T. Jones /Arnie Zane Dance Company. His work with Latsky has also included commissions with artists such as Libby Shive, Liz Gerring, Gallim Dance Company, Doug Varone, Larry Goldberg, Stein Cana, and the Gilad Ratman Dance Company. Charlie Mouton, Morgan Sapp, American Ballet Theatre, Alvin Ailey American Dance Theatre, and the Trisha Brown Dance Company. Wierzel’s largest projects include working with False Alarm, The Band, Glimmerglass Festival, New York City Opera, Chicago Lyric Opera, the Boston Lyric Opera, Houston, Washington National, Virginia, Atlanta, Montclair, Vancouver, Florida, and Portland, among others. "Dance for Film’s" recent work has been seen on and off Broadway, including the musical Fela! (Tony Award nomination 2010) and, recently, Lady Day at Emerson’s Bar & Grill starring Audra McDonald and Joshua Henry at the Roundabout Theatre Company. Wierzel’s extensive theater work includes productions at all major American regional theaters.

Carlos Arias (Costumes, Solo Countourz) was born in Tijuana, Mexico, and has been involved with the United States since 1975. After a long and successful career in fashion design, he took up photography. Arias has exhibited his work in galleries and museums throughout the world, and his work is in numerous private collections. While still designing costumes for dancers and singing Walk the Line and Sound of Music, Arias is now a consultant for important fashion companies. He lives and works in New York City.

Xi Me Na Borges (Original Music, Somewhere) is a New York/Venezuelan experimental musician, an interdisciplinary project that exists to enrich the lives of socially excluded people throughout the country and abroad. Latsky and her collaborative team have performed at the Museum of the Moving Image in Queens. Before working on her next album, to be released in 2015.

Dance for Film on Location at Montclair State University is a project developed and produced by the Office of Arts & Cultural Programming. Exceptional choreographers and filmmakers are provided the opportunity to explore the art of dance when created especially for film, rather than as an documentation of a dance performance. Funded by the Andrew W. Mellon Foundation, three short films will be created in three succesive years. The first is Sollogay, directed and choreographed by Heidi Latsky. The second and third films will be by Nora Chipaumire and Doug Varone, respectively. Each film and its supporting documentary materials are available online to be freely accessed by Montclair State students on demand. Montclair State provides key roles in the development, production, and performance of each title, as part of the institution’s outreach efforts.

danceforfilm.org

“Sollogay embraces difference and the inherent isolation of being human with femininity and frankness. When given the opportunity to make a film, my response was to create a film that conveyed with deep intimacy the people in my life, those who are and who were never seen in the internal worlds of everyone in it.”

—Heidi Latsky, Director/Choreographer
Jeffrey Freeze has been a professional dancer for 30 years. His credits include the movie Dirty Dancing and the Broadway production of Matthew Bourne’s Swan Lake. He has served as associate director of Heidi Latsky Dance for 12 years. Freeze received his BFA from North Carolina School of the Arts and is currently working on his post-baccalaureate pre-med course work at Hunter College. He routinely teaches dance and Pilates at Steps on Broadway and major universities. He has been a guest artist with Debbie Harry, PerryArcade, Abdel Salaam, and RuPaul. He is grateful to have had the opportunity to mentor with an amazing artist, gentle soul, and good friend: Ms. Latsky.

Lawrence Goldhuber began working with the Bill T. Jones/Aarne Zane Dance Company in 1985 (continuing) and has created work with DV8, Meredith Monk, and Jan Fabre. He has presented seasons at Danspace, PS122, Abrons, and Dance Theater Workshop (DTW). Goldhuber received a 1995 Bessie Award for sustained achievement and served as the co-host for the 2002 Awards. He is the recipient of a 2002 Fellowship in Choreography from the New York Foundation for the Arts and has received funding from the Jerome, Harkness, and Joyce Theater Foundations and the American Music Center, among others. Commissions include DTW, Joyce Theater, PICA, Danspace, PS122, Massachusetts Museum of Contemporary Art, and Jacob’s Pillow. Goldhuber & Latsky performed internationally, receiving commissions from the American Dance Festival, Whitney Museum, Cannes, and Celebrate Brooklyn!

Jerron Herman, a California native, has been dancing with Heidi Latsky Dance for two years and shows no signs of stopping. A recent college graduate, Herman came to New York to study playwriting. He has written and produced two short musicals and a one-man show and worked at several theater companies, with a stint at the New Victory Theater sparking his dance career. He never thought he would dance! Herman enjoys writing and watching old films and recent plays; he also likes to sing and is the first person on any dance floor. Herman wants to thank Heidi Latsky Dance and devotes this to his parents, Cynthia and Gerald Herman.

Jillian Hollis met Heidi Latsky at Point Park University, where she graduated with a BA in Dance. She received her early training from the Center of Ballet and Dance Arts in Syracuse. Since moving to New York, she has worked with Rocha Dance Theater, TAKE Dance, Carrie Ahern Dance, Joseph Mills, Heather Harrington, The Good to Go Girls, and Lady Rizo. She performs in the burlesque scene under her alter ego, Gigi Bonbon, is rehearsal director for Jenny Rocha & Her Painted Ladies, and has been described as “blithely irrepresible” in the New York Times. She has been a member of Heidi Latsky Dance since 2002.

Saki Masuda is originally from Nara, Japan. Her professional credits include Steps Repertory Ensemble, Ballet Hispanico Ensemble, Staten Island Ballet, Nai-ni Chen Dance Company, Xodus Dance Collective, Benjamin Briones Ballet, and the musical Cats as Victoria, among others. She has been dancing with Heidi Latsky Dance since 2012.

Evan Ruggiero began dancing at age 5 and by age 10 was accepted into the New Jersey Tap Ensemble (Deborah Mitchell, dir.). He performed at Lincoln Center, the Shornberg Museum of Harlem, and the New Jersey Performing Arts Center, among others. During his sophomore year at Montclair State, while pursuing a BFA in Musical Theatre, Ruggiero was diagnosed with osteosarcoma, a rare bone cancer, of the right leg. After nine surgeries in six months, his leg had to be amputated to stop the cancer, and he underwent chemotherapy for 16 months. Ruggiero held close to the dream of dancing, inspired by Clayton “Peg Leg” Bates, a legendary African American entertainer who taught himself to tap dance after losing a leg in a cotton gin accident at age 12. Within 18 months of the amputation, and only two days after receiving his “peg-leg,” Ruggiero was tapping again.

Robert Simpson studied modern dance with Maxine Sheats-Johnstone, Willa Kahn, and Irene Feigenheimer and ballet with Alfredo Corvino, Michael Vernon, and Pamela Pribisco. In New York City he has performed his own work as well as in works by Barbara Roan and Claudia Gitelman and, since 2010, with Heidi Latsky. As a result of a cerebral vascular accident in 1998, Simpson lost the use of his left side. In 2005 he was diagnosed with Parkinson’s Disease.

Alexandria Wailes has appeared as an actor on Broadway in Big River and in numerous NY/regional theater productions, including Mother Courage, A Kind of Alaska, Grouesse Playground Injuries, Fêtes de la Nuit, Pippin, The Wild Boys, Sleeping Beauty Wakes, and Big River. Television credits include Law & Order: Criminal Intent and Nurse Jackie. Film credits include The Hypertop, Theatre of War, Always Chasing Love, Freedom Is Not Free, An Experience, and The Tulip Thieves. She has appeared in the Web series 258 News, Weiner & Weiner, and High Maintenance. Wailes was associate choreographer for Deaf West Theatre/Forest of Arden’s revival of Spring Awakening in fall 2014 and again at the Wallis in Los Angeles in late spring 2015. She has been a member of Heidi Latsky Dance since January 2013.

Gregory Youdan Jr. joined Heidi Latsky Dance in 2010. Most recently, he has performed with David Parker and The Bang Group, Sokolow Theatre/Dance Ensemble, Flexicurve, and the New York Baroque Dance Company. Past credits include Lidenlade/Gloria McLean, H.T. Chen & Dancers, Catherine Gallant/DANCE, and Kelley Donovan and Dancers, among others. He was a featured dancer in Thaddeus Strassberger’s Le roi malgré lui and the Göttingen Händel Festspiele’s production of Teseo. Additionally, he was an original touring cast member for Cirque Legacy’s City Life. Youdan has appeared in the music videos of Black Taxi, Greg Lato, Ben Lerman, and Mandy Moore. He holds a BA in Dance from Hofstra University.